

# MUSICAL CABINET.

PART XII....JUNE, 1842.

## BIOGRAPHY.

### PALESTRINA AND TALLIS.

FROM HOGARTH'S MUSICAL HISTORY.

During the sixteenth century, Italy gave birth to numerous composers of high reputation; but, though their names survive, their works, in general, have sunk into oblivion. Of the illustrious PALESTRINA, however, many fine compositions for the church are still extant. This great musician continues to stand at the head of ecclesiastical composers; and music in the church style is distinguished by being called "alla Palestrina." He was born in 1529, and died in 1594. His most celebrated composition is a mass, called *Missa Pope Marcelli*, which is the admiration of musicians to this day. Of this production it has been related, that the above Pope, being offended at the absurd and unmeaning complication of sounds of which such compositions then consisted, determined to banish them altogether from the church; but that Palestrina, then a young man, entreated his Holiness to suspend the execution of his decree, till he should have heard a mass of his composition; and that, this request being complied with, the Pope was so delighted with the grave and dignified simplicity of Palestrina's mass, that music was restored to the favour it had lost. This mass is always sung, on holy Saturday, in the Pope's chapel. It is in eight parts, but was reduced to six by Palestrina himself, with scarcely any diminution of effect. Palestrina was one of those gifted individuals, whose genius penetrates far beyond his own time; and his music has the appearance of being much more modern than anything that was composed for many years after his death.

THOMAS TALLIS was born early in the reign of Henry the Eighth. Very little is known of the personal history of this illustrious musician. It appears, from the title of the noble collection of sacred music, the *Cantiones Sacrae*, published jointly by him and Bird, in 1575, that they were at that time gentlemen of Queen Elizabeth's private chapel, and also organists. They call themselves "*serenissimæ majestati à privato sacello generosi et organisti.*" This work was published at a time when the performance of the church service in Latin was no longer permitted; and it has been, therefore, supposed that the anthems and hymns which it contains, and which are in that language, were composed by Tallis and Bird, for the use of Queen Mary's Chapel, and at a time when they were of the Romish persuasion. After the accession of Elizabeth, however, Tallis appears to have embraced the reformed faith: for he set to music the parts of the English Liturgy usually sung. He composed the Morning, Evening, and Communion Services, including the Litany and Responses; besides a great number of English anthems. These compositions have never yet been surpassed in learning, gravity, and pure devotional expression; and many parts of them are still made use of in our cathedrals, on the greatest and most solemn occasions.

One of the greatest musical curiosities extant is Tallis's celebrated *Song of Forty Parts*, which is thus described by Dr. Burney.—"This wonderful effort of harmonical abilities is not divided into choirs of four parts,—soprano, altus, tenor, and bass in each, like the compositions *a molti cori* of Benevoli and others; but consists of eight trebles placed under each other, eight mezzis sopranis, or mean parts, eight counter-tenors, eight tenors, and eight basses, with one line allotted to the organ. All these several parts, as may be im-

agined, are not in simple counterpoint, or filled up in mere harmony, without meaning or design, but have each a share in the short subjects of fugue and imitation which are introduced upon every change of words. The first subject is begun in G by the first mezzo soprano or medius, and answered in D, the fifth above, by the first soprano; the second medius in like manner beginning in G, is answered in the octave below by the first tenor, and that by the first counter-tenor in D, the fifth above; then the first bass has the subject in D, the eighth below the counter-tenor; and thus all the forty *real* parts are severally introduced in the course of thirty-nine bars, when the vocal phalanx is employed at once, during six bars more. After which a new subject is led off by the lowest bass, and pursued by other parts, severally, for about twenty-four bars, when there is another general chorus of all the parts; and thus this stupendous, though perhaps Gothic, specimen of human labor and intellect, is carried on in alternate flight, pursuit, attack, and choral union to the end; when the *polyphonic phenomenon* is terminated by twelve bars of universal chorus, in quadragesimal harmony." The performance of this gigantic composition, as may well be supposed, is a rare and extraordinary event. The present writer, however, had the gratification of assisting in its performance at the anniversary meeting of the Madrigal Society, in Freemasons' Hall, on the 21st day of January, 1836, when it was sung, without any instrumental accompaniment, by about one hundred and twenty persons. The singers were divided into eight choirs of five parts each, and with three or four voices to each part; each choir being under a leader, who took the time from the general conductor of the whole. The choirs were arranged along three sides of the hall. In consequence of these arrangements, and of the surprising steadiness of the singers, the conception of the composer was satisfactorily realized. The effect of the different subjects, as they were taken up and answered by the different choirs, rolling round the room, and swelling into rich harmony in one place as they died away in another, was as novel as it was beautiful; and the full tide of sound, in the general chorus at the conclusion, was exceedingly grand. This, doubtless, was the only performance of Tallis's "*Song of Forty Parts*," within the memory of any living musician; and it was accordingly recorded in the books of the Society; many of the persons present inscribing their names in the record. To his account of this composition, Burney adds the following remark:—"If ever any other compositions than those of Handel were to be performed in Westminster Abbey during the stupendous annual congress of musicians, it seems as if this, and others of Tallis, Bird, Gibbons, and Purcell, should have the advantage of such a correct and numerous choral band." We entirely agree in this remark, which, *mutatis mutandis*, is still more applicable to the present time than to that in which it was made, in consequence of the great and rapid progress which vocal harmony is now making in England.

Tallis died in 1585, and was buried in the old parish church of Greenwich. His epitaph, engraved on a brass plate in the chancel of that church, and preserved by Strype, is remarkable for its quaint simplicity, as well as the pleasing view it gives of the character of this venerable musician.

Entered here doth ly a worthy wyght,  
Who for long tyme in musick bore the bell:  
His name to shew was Thomas Tallis hyght,  
In honest vertuous lyff he did excell.

He serv'd long time in chappel with grete prayse,  
Fower Sovereynnes' reygnes (a thing not often seene);  
I meane King Henry and Prynce Edward's dayes,  
Quene Marie, and Elizabeth our Quene.



He maryed was, though children he had none,  
And lyv'd in love full three and thirty yeres,  
With loyal spowse, whose name yclept was Jone,  
Who here entomb'd hym company now bears.

As he dyd lyve, so also dyd he dy,  
In myld and guyet sort, O happy man!  
To God ful oft for mercy dyd he cry,  
Wherefore he lyves, let Deth do what he can.

## MISCELLANEOUS.

### MUSIC IN ITALY.

The London Foreign Quarterly Review for April, 1842, has an article under the above title, from which we think we shall oblige and gratify our readers by taking some extracts, as we presume that many of them do not see that periodical.

"In taking a survey of the present state of music on the continent of Europe, we naturally turn our eyes, in the first place, to Italy — so long and so preëminently 'the land of song.' The decay of music in that country appears to have proceeded from causes of a more general nature than such as could affect only the state of that particular art. Music flourished in Italy simultaneously with literature, poetry, and painting; and has declined along with them.— Musical writers have speculated largely on the circumstances which are supposed to have stamped the Italian music with its peculiar features as contrasted with that of Germany, and other countries; its essentially vocal character, its sweet and voluptuous melody, and its want of those intricate combinations of harmony for which the German music is distinguished. All this has been ascribed to physical causes; to 'the influence of the sunny south' on the character and habits of its people. But if this is the cause of these effects, it ought to have operated equally at all times; whereas the fact is, that Italy has been the cradle of musical harmony as well as melody. The Italian masters of the sixteenth and seventeenth centuries were the greatest contrapuntists in the world; and the divine strains of Palestrina are to this hour as unrivalled for their profound harmonies as for their beauty, energy, and expression. Nor do the political reasons, assigned for the decline of music and the other arts in Italy, seem sufficient for the purpose. Poetry, painting, and music, flourished in the worst times of Italian history — under the profligate tyrants of the small republics, and under the boundless ascendancy of the papal priesthood: and the melancholy stories of some of the brightest ornaments of those arts,—of Tasso, who languished in a prison; of Correggio, who died in abject poverty; of Palestrina, who, while the acknowledged head of the musical world, was allowed to starve on a pittance which hardly furnished bread to his family—show how little they were indebted to the munificent protection of the great. It is neither in the quantity of its production nor in the amount of its reward, that music has declined in Italy. The very reverse is the case. But the taste for the profound and lofty music of the olden time, is extinct. The music of the stage has, 'like Aaron's serpent, swallowed all the rest.' It has taken possession of the chamber, the concert-room, and even the church. And the flimsy productions of the present degenerate race of composers, have become popular all over Europe: a circumstance to be attributed to the unrivalled excellence of the Italian theatrical singing, a branch of the art which certainly has not accompanied its other departments in their decline.

"The music of the church, the highest branch of the art, exists no longer in Italy, not even in its papal sanctuary, where it has flourished for so many ages. The Abate Baini, the celebrated author of the life of Palestrina, who is the Maestro-di-Capella of the Pontifical Chapel, gives a melancholy account of the present state of that establishment. 'There is nothing now,' he says; 'no singers, no composers, no school; all is ruined,—destroyed. The pontifical chapel is but the ghost of what it was. The voices that we lose, can no longer be replaced; and if they were, we have no means of giving them instruction. General ignorance prevails; and the time is near, when all will be over with the works of Palestrina.'

"In the other parts of Italy it is still worse. M. Fétis, the musical historian and critic, in some letters from Italy lately pub-

lished, tells us, that passing one day before a church in Milan, he heard the sound of a pianoforte within. On entering, he found the church hung with black, and other preparations for a funeral solemnity. The music consisted of the Latin words of the *Requiem*, arranged to opera-airs of Bellini and Donizetti, and the singers were accompanied by the piano-forte. As he was leaving the church, people were bringing in a harp to increase the strength of this impressive accompaniment. Such is the state of things in Milan, the birth-place of the Ambrosian Chant, and for ages one of the great seats of ecclesiastical music.

"At Naples more attention continues to be paid to the music of the church, than anywhere else in Italy, though its style is not less perverted than in other places. The Neapolitan school has long been eminently productive of great composers; but its ecclesiastical music has always been less grave and severe than the Roman school created by Palestrina, and more mundane in its melody and expression. All the great Neapolitan church composers were equally great on the stage. Such were Pergolesi, Jomelli, Piccini, Cimarosa, Paisiello, and lastly, Zingarelli, the immediate predecessor of Mercadante, the present head of the Neapolitan school—than which a greater proof of the degeneracy of that school can hardly be imagined. The church compositions of the great masters just named, admirable in many respects, tended more and more to the style of the theatre. Still the distinction between the two styles was not lost sight of. In the music of the church a subdued tone was preserved; there was less luxuriance and brilliancy, with more simplicity and facility of vocal execution.

"There are at present many dramatic composers in Italy, and some of them are in great vogue, not in their own country only, but all over Europe. It is merely vogue, however, that they enjoy; that temporary popularity which arises from incessant craving for novelty. None of them have claims to permanent reputation; and Rossini, whom they live by plundering, will undoubtedly long survive them all. Bellini, who first came between Rossini and the public favor, died young, and his works are following him. They are disappearing from the Italian theatres, and, it would seem, are more often performed at our own Opera-house than any where else. As Rossini was superseded by Bellini, so he, in his turn, has been superseded by Donizetti, whose star at present is in the ascendant. There is one gift for which this composer is unrivalled,—his fecundity. He is about fifty, and has written above sixty operas; so that he must have produced, at an average, a couple of operas every year since the age of twenty. Fétis indeed tells us, that from 1828 to 1838, Donizetti, besides writing twenty-two operas for Naples alone, wrote twenty more for other places, in Italy! But our wonder at this excessive productiveness ceases when we examine the productions. They exhibit no expenditure of thought, invention, learning, or skill. They are strings of common-place passages, put down apparently at random, assigned indiscriminately to every character, and used in every situation. Youth and age—the tyrant and the lover—the stern warrior and the tender maiden—in joy, in grief, or in anger—all employ the same unmeaning phraseology. When you have heard two or three of Donizetti's operas, you have heard them all. He may give you operas with new titles, new stories, and new personages; but the more you hear of his works, the more certain you must be, that were he to write till doomsday, he will give you no *new music*. But new titles and new names are sufficient to pass for novelty,—and novelty is all in all on the opera stage. Besides, the Italian singers are fond of Donizetti. With all their talents, they are an indolent generation, and he gives them no trouble. When they have mastered one or two of his operas, they have mastered them all. Any one of them is just as good as another to serve as canvass for the brilliant flights of execution, the roulades and cadences, with which these accomplished artists delight the ears of the fashionable opera-goers in every capital of Europe, and even those amateurs who, though made of sterner stuff, are not proof against those sweet warblings which fascinate them, even despite their better judgment.

"After Donizetti came Mercadante (whom we have already mentioned as chief of the Conservatorio of Naples,) Pacini and Ricci, all of whom have gained an European celebrity. But they have no individuality of character; they are all like Virgil's monotonous heroes—*fortem Gyan, fortemque Cloanthum*. The foreign journals speak of young men, unknown beyond the Alps, who are constantly producing new pieces in the different Italian theatres, the principal of whom seem to be Speranza, Verdi, and Torrigiani. But their efforts have not been attended with remarkable success, and none of them seem destined to create a new era in the art, or to revive the musical glories of Italy."



## POPULAR INSTRUCTION IN MUSIC.

It is well known to our readers, that music, both vocal and instrumental, has constituted a regular branch of instruction in the schools in Germany, for many years. From that country, the influence has spread in various directions. It is owing to an impulse derived from that quarter, that we have vocal music taught in the public and private schools in Boston, and in many other parts of New England.

The Society for elementary instruction, with M. de Gerando at its head, introduced singing into their schools of mutual instruction, in Paris, as long ago as 1819, under the direction and teaching of Mr. Wilhem, a German professor of some eminence. The reader will find some account of Wilhem's operations and success, in Mr. Hach's Musical Magazine, Vol. 1. In 1835, "the municipal council voted unanimously the introduction of instruction in singing into all the communal (district) schools of Paris; and it was immediately given to thirty new schools."

In 1838, an association was formed in London, consisting of some of the most respectable professors of music, school-teachers, and distinguished and influential gentlemen, under the following name:—*A Society for the Encouragement of Vocal Music among all classes, as a means of softening the Manners, refining the Taste, and raising the Character, of the great body of the People.* The following extracts from its Prospectus, will show its objects.

"One of the first objects of the Society recently formed under the above title, is to facilitate the introduction of Music in Schools, to the extent required for teaching its elementary principles. Until this can be effected, it is in vain to hope either that music can be nationalized in this country, as in Germany, or that any improvement can be effected in the style of congregational singing, which is too generally a reproach to our religious services. To promote the object the Society will,

"First—Endeavor, by means of Tracts, cheap Publications, Lectures, &c., to diffuse information as widely as possible, upon the Utility and Importance of Vocal Music as a branch of National Education.

"Second—It will provide Teachers of Singing and the Notation of Music for the humbler class of schools, defraying in certain cases, where the funds are low, the expense of as many lessons as may enable a master, or his assistants, to continue afterwards the same course of instruction, without further professional aid.

"Third—It will endeavor to stimulate improvement in the art of reading Music, by offering prizes to be gained by juvenile vocalists and the teachers who may enable them to attain the highest degree of proficiency in singing new Music at sight. And,

"Fourth—It will seek to raise the character of Vocal Music, when not of a religious nature, by adapting it to the expression of kindly feelings, generous emotions, and just sentiments.

"Another object will be to assist in the formation of Choral Societies, especially of such as can be organized for the practice of Music not requiring instrumental accompaniments—the expense of musical instruments placing them beyond the reach of a large portion of the industrious classes.

"The Society will be governed by a President, Vice Presidents, and a Committee, meeting Weekly, or as often as may be required.

"It will be supported by Donations and Subscriptions of not less than £1 1s. (\$5.00) per annum.

"Members will have free admission to the Musical Lectures and Vocal Concerts, which will be given from time to time, in order to illustrate the principles, and further the objects, of the Society.

"Every year a General Meeting of the Members will be held, to receive the Report of the Committee, and to attend to the distribution of prizes, and general business,

"The Society for the encouragement of Vocal Music, have set apart the sum of *Fifty Guineas*, [\$250] to be distributed in various prizes, for the best examples of the results of class-teaching, in schools, of singing, and the notation of music.

"In making this announcement, the Society propose,—

"First,—To stimulate the activity of those professional men who, holding engagements as organists, or as clerks, to congregations connected with free schools,—and also of those schoolmasters and mistresses who, possessing a knowledge of music,—might exert themselves with immediate effect, in teaching singing to large classes of pupils, and would doubtless do so if they felt that their exertions were likely to be properly appreciated.

"Second,—To discover, without the risk of erring from personal predilections, the ablest teachers of singing for juvenile classes, with a view of hereafter recommending such teachers for profitable engagements, or of employing them, at the expense of the Society, among the humbler class of schools.

"It is hoped, and believed, that the professional reputation to be gained by the successful candidates, will be the means of creating, or calling forth, talents of the highest order for the work, and that the competition for the prizes will cause large bodies of children to be taught at once the rudiments of the art of vocal music, and establish a precedent, which, from the high moral and social benefits resulting from it, will soon be generally followed throughout the country.

## "PARTICULARS AND CONDITIONS OF THE PRIZES.

"I. *Ten Guineas*, to the Teacher, whether professional or not, who shall have taught, more effectively than any other person, a class of boys, not less than twenty in number, of the ages of from 6 to 14, to read music, and to sing at sight, without an accompaniment.

"II. *Ten Guineas*, to the Teacher, whether professional or not, who shall have taught, more effectively than any other person, a class of girls, not less than twenty in number, of the ages of from 6 to 14, to read music, and to sing at sight, without accompaniment.

"III. *Five Guineas*, to the Teacher producing the second-best class of singers from a boys' school.

"IV. *Five Guineas*, to the Teacher producing the second-best class of singers from a girls' school.

"V. *Five Guineas*, in addition, to the *Female Teacher* in a girls' school, who may win either of the above prizes; and if the successful candidate be not a female, then *Five Guineas* as a separate prize, not to be competed for by the other sex, to the Female Teacher who shall produce the best class of singers instructed wholly by herself;—the Society desiring to give especial encouragement to Female Teachers, their voices being much better adapted for leading a class of children, than the bass or tenor voices of men.

"VI. A *Silver Medal*, value *One Guinea*, to the pupil exhibiting the greatest degree of proficiency in reading music, in the best class of singers in a boys' school.

"VII. A *Silver Medal*, of equal value, to the ablest reader of music in the best class of singers from a girls' school.

"VIII. A *Silver Medal*, value *Half-a-Guinea*, to the best Pupil of the second-best class among the boys; and a *Silver Medal*, of equal value, to the best pupil of the second-best class among the girls.

"IX. *Bronze Medals*, to the value of *Two Guineas*, will be divided among all the deserving members of the two best, and the two second-best classes.

"X. *Five Guineas*, to the Treasurer of the boys's school producing the best class of singers; the same to be paid in aid of the school funds.

"XI. *Five Guineas*, to the Treasurer of the girls' school producing the best class of singers; the same to be paid in aid of the school funds.

"The two latter prizes will be awarded only on the condition that singing shall have been introduced, not merely as confined to one class selected for more careful instruction than the rest, but as part of the moral discipline of the whole school; rendering music, in the shape of correct psalmody, subservient to religious instruction, and, in the form of moral songs, a means of relieving the attention of children, arousing their energies, and promoting among them cheerfulness and good temper.

"The prizes will be awarded at the First Annual Meeting of the Subscribers, which will be held in May, 1839, and the trial or examination of the Candidates will be in the preceding month.

"*Examiners and Judges of the Candidates.*

"MR. TURLE, Organist of Westminster Abbey;

"MR. E. TAYLOR, Gresham Professor of Music."



## FUNERAL OF CHERUBINI.

Cherubini, "the founder of the French Conservatoire, the instructor of a thousand eminent musicians, the composer of innumerable undying productions," closed his mortal career on the 15th of March, 1842, in his 82nd year. The following description of his funeral obsequies, from the Paris correspondent of the Musical World, will not be uninteresting to our readers.

"Of all the spectacles which my long residence here has brought before my eyes, the ceremonial of Saturday last, was the most imposing, full of interest, and touching—it was the funeral of Cherubini, a *solennité* worthy of a great artist, and honorable to an enlightened people.

"The body, which had lain in state in the great hall of the *Conservatoire*, was escorted thence at eleven in the morning, by a vast procession of musicians, no less than three thousand having attended and inscribed their names in the list; the cavalcade was preceded and followed by two regiments, a token of respect due to the deceased as grand cross of the Legion of Honor; a band of sixty-five wind instruments performed the composer's celebrated "Dead March," composed for the funeral of General Hoche; the procession passed by the Boulevards Montmartre and Italiens, and reached the church of St. Roch at noon, amid a whirl of spectators gathering at every step of its course. It was difficult to squeeze into the church, which had been thronged from nine o'clock, by all the high of intellect and rank of this capital. Here the body was placed on a magnificent *Catafalque* of velvet and ermine and plumes, surrounded by emblematical statues, and *candelabra*, containing innumerable wax lights. The pall was supported by MM. Auber, Halévy, Ingres, and Raoul-Rochette; the chief mourners were M. Salvador Cherubini, and M. Turcas (a relative). The funeral march was now taken up by the orchestra within the church, and the *tableau* at this moment was surpassingly grand and solemn. The sublime *Requiem en trois voix d'hommes*, composed by Cherubini in his seventy-sixth year, for the obsequies of his pupil Boieldieu, was performed by a choir consisting of the artists of the *Académie Royale*, *l'Opéra Italien*, and *l'Opéra Comique*, accompanied by the united orchestres of those three establishments, many of the pupils of the *Conservatoire* eagerly lending their aid; this *Requiem* is but little known in England, but the effect may be conceived. At the conclusion of the church service, the *cortège* proceeded in the same order to *Père La Chaise*, where the mortal remains of this eminent man were consigned to the earth, close by those of Grétry, and Boieldieu, amid a most remarkable assemblage of his compeers, pupils, personal friends, professors of all arts, men of letters, and the general public; the whole of whom stood uncovered throughout a pelting pitiless hail-storm, during the delivery of four orations,—the first, by M. Raoul-Rochette, on behalf of the Institute; the second, by M. Lafont, in the name of M. Zimmerman; the third, by M. Halévy; and the fourth, by a pupil of the *Conservatoire*, for himself and fellow students. What a crowd of antagonist-recollections and feelings rush upon us (us English in particular) at the contemplation of all this."

## THE MUSICAL CABINET.

BOSTON, JUNE 1, 1842.

The present number completes the first year of this work. The leading object of the editors has been, to fill its pages, not merely with that which is modern, novel, and fashionable in music, which may please for a day, and be soon consigned to oblivion; but with those sterling compositions of the best masters, which have stood the test of time and become classical; and those productions of more modern composers which have an intrinsic merit and are manifestly the work of genius, together with occasional pieces written expressly for this work. Of these latter classes of music, we supposed our subscribers would be glad to be accumulating a store, particularly as comparatively little of classical music is accessible in this country;

while, of the former class, they could make their own selection from the shops, at their pleasure. That the editors have not misjudged the public taste, is sufficiently proved by the increasing patronage which the work has continued to receive through the year, notwithstanding the appearance of more than one periodical, at less price, and filled with the fashionable and short-lived novelties and varieties of the day.

In order, however, not to be outdone by those who have endeavored to underbid us, and that our publication may still have the advantage of being the cheapest, as well as the most classical musical periodical in the country, it will be furnished for the next year under the following conditions:—Four pages of music will be added to each number, making twenty pages, instead of sixteen. The usual four pages of reading matter will be supplied; but it will be put in a smaller type, so that the amount will be very much increased. In this enlarged form, the work will be issued once in two months, at \$2 a year—half its present price. Subscribers will thus be furnished with a quantity of sterling and classical music, for about one-third of the price at the music stores, and will have the reading matter in addition. This arrangement will also be attended with other advantages, as the increased size of the numbers will enable the editors to furnish a greater variety, and also occasionally to insert larger pieces, and of higher merit.

## THE MUSICAL MAGAZINE.

The numbers of this work which should have come out in December last, have just appeared. We deeply regret to learn that M. Hach has been compelled, for the want of patronage, to discontinue this valuable musical periodical. It was commenced in January 1839, and has been continued for three years, at considerable loss to Mr. Hach, who has kept it up, in the hope that the increase of patronage would at length not only pay the expenses of the work, but also indemnify him for his loss on the first years. When Mr. Hach commenced it, there was not a musical periodical in the city, nor indeed one that concerned itself with music at all: but within a few years, the public seems to have become periodical mad, and the rage has finally spread to music, so that in three years we have had in Boston not less than a half dozen musical periodicals attempted, most of which, however, have failed. It is not improbable that these attempts may in some degree have affected Mr. Hach's subscription list; and if so, it is doubly to be regretted, since the Musical Magazine was, in comparison with the others, "Hyperion to a satyr." The object of our own periodical is chiefly to furnish music, not musical literature; and if we had supposed that it would have diminished Mr. Hach's patronage a dollar, the Musical Cabinet never would have seen the light. Indeed, we were too fully awake to the loss that the art must sustain, in having so useful a work go down. Mr. Hach has shown himself in many ways eminently qualified to conduct a musical periodical; and we had hoped that the work would become established on a firm basis, and continue to be, as it has been, a means of elevating the art in the public mind, and of spreading that information relative thereto, of which we stand in so much need. We cannot think that the musical public can rest satisfied long without one.

HANDEL AND HAYDN SOCIETY.—At the Annual Meeting of this Society, on Monday evening, May 30, the following gentlemen were elected officers for the year ensuing:—James Clark, President; George Hews, Vice President; William Learnard, Secretary; Matthew S. Parker, Treasurer; Lorenzo S. Cragin, John F. Payson, Samuel Topliff, Eber Taylor, Dexter W. Wiswell, A. O. Bigelow, George W. Lloyd, George W. Edmands, J. E. Hazelton, Trustees.



*Allegro.* *p*

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a key signature of one flat and a 2/4 time signature. Bass staff has a key signature of one flat and a 2/4 time signature. Dynamics: *p*.

*sf* *p* *mf*

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *sf*, *p*, *mf*.

*ff*

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *ff*.

*p* *ff* *p*

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *p*, *ff*, *p*.

Fifth system of musical notation, measures 17-20. Treble and bass staves.

*loco.*

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *loco.*



NO. I.

*ff* *Grave.* *Brillante.*

*p* *ff* *p1* *p1*

*1st.* *2d.* *3d.* *4th.* *5th.* *6th.*

*loco.*









## MARCH.





This is a musical score for an organ piece, page 185 of a collection from 1842. The score is written for a single manual (Man.) and includes a pedal part (ped.). The key signature is one sharp (F#), and the time signature is common time (C). The score consists of seven systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line at the end of the seventh system.

Man.

tr

ped.

[ 47 ]



POETRY BY THOMAS MOORE, ESQ.

*Andante con moto.*

*Sempre Legato.*

By Ce - - lia's ar - - - bor

all - - - the night, Hang, hu - - - mid

wreath, the lov - er's vow, - - - And hap - - - ly, at the

morn - - ing light, - - - *dolce.* My love shall twine - - - thee

round - - - her brow, - - - My love - - - shall twine - - - thee

*p*

round - - her brow, My love - - shall twine - - thee round her

The first system of the musical score, measures 1-4. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "round - - her brow, My love - - shall twine - - thee round her". A "cres." (crescendo) marking is present in the piano part at measure 3.

brow. Then if up - on her bo-som

The second system of the musical score, measures 5-8. The vocal melody continues with the lyrics: "brow. Then if up - on her bo-som". The piano accompaniment features a steady eighth-note pattern. A diamond-shaped fermata is placed over the final note of the vocal line in measure 8.

bright, Some drops of dew should fall from thee, Some drops of

The third system of the musical score, measures 9-12. The lyrics are: "bright, Some drops of dew should fall from thee, Some drops of". The piano part includes a "p" (piano) marking in measure 10 and a "cres." marking in measure 11.

dew - - - - should fall from thee, Some drops of

The fourth system of the musical score, measures 13-16. The lyrics are: "dew - - - - should fall from thee, Some drops of". The piano part includes a "cres." marking in measure 13 and a "p" marking in measure 15.

dew should fall from thee, - - - -

The fifth system of the musical score, measures 17-20. The lyrics are: "dew should fall from thee, - - - -". The piano part includes a "cres." marking in measure 17 and a "p" marking in measure 19. The system concludes with a final cadence in the piano part.



Then if up - on her bo - som bright, Some drops of

dew - - - - should fall from thee, Tell her they are not

drops - - - of night, - - - But tears - - - of sor - row shed by

me, not drops - - - of night, But tears of

sor - row shed - - by me.

(FROM JUDAS MACCABEUS.)

Allegro.

O lovely peace, with plenty crown'd, O love-ly, love-ly peace,

*p* Flauto Solo.

2d Voice.

come, spread thy blessings, thy blessings all around: O love-ly peace, with plenty crown'd, O love-ly,

Flauto.

love-ly peace, come, spread thy blessings, thy blessings all around: O love-ly, love-ly peace,

O - - - love-ly peace, O love-ly, love-ly peace. Let fleecy flocks the

O love-ly, love-ly peace, O - - - love-ly peace. Let fleecy flocks the



hills a - dorn, - - - - And val - lies smile with wa - vy corn. Let

hills a - dorn, - - - - And val - lies smile with wa - vy corn.

fleec - y flocks the hills a - dorn, And vallies smile - - - -

And val - lies smile with wa - vy corn, And vallies smile - - - -

- - with wavy corn, and smile - - - - with wa - vy corn, with wa - vy

- - with wavy corn, and smile - - - - with

*Flute Solo,*

corn, with wa vy corn, with wa - vy corn,

wa - vy corn, with wa - vy corn, with wa - vy corn, with wa - vy

*f*

Let fleecy flocks the hills a - dorn, the hills a -

corn. Let fleecy flocks the hills adorn, the hills a -

*Adagio.*

- dorn, and smile - - - with wa - vy corn.

- dorn, and smile - - - with wa - vy corn.

Let the shrill trum - pet - cease, nor oth - er sound

Let the shrill trum - pet cease, nor oth - er sound

The musical score is written for a voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems. The first system includes the lyrics "Let fleecy flocks the hills a - dorn, the hills a -" and "corn. Let fleecy flocks the hills adorn, the hills a -". The second system includes the lyrics "- dorn, and smile - - - with wa - vy corn." and "- dorn, and smile - - - with wa - vy corn.", with the tempo marking "Adagio." above the first staff. The third system contains the lyrics "Let the shrill trum - pet - cease, nor oth - er sound" and "Let the shrill trum - pet cease, nor oth - er sound". The piano part consists of arpeggiated chords and melodic lines in both hands.



But nature's song - sters wake the cheer - ful morn, nor o - ther sound, nor

But nature's song - sters wake the

o - ther sound wake the cheer - ful morn: But na - - - ture's songsters wake the

cheer - - ful morn, the cheer - - ful morn: But na - - - ture's songsters wake the

cheer - ful morn, nor o - - - ther sound but nature's song - - -

cheer - ful morn, nor o - - - ther sound but nature's song - - -

- - - sters, nature's song - - sters wake the cheerful morn,

- - - sters, nature's song - - sters wake the cheerful

but nature's songsters wake the cheer - - - ful, wake the cheer - ful morn.

morn, but nature's songsters wake the cheer - ful, wake the cheer-ful morn.

*Sym.*  
*D. C.*



Note: There is nothing called for in Index after p. 187